

Captured On Film
Synopsis of Filmscript

The setting of the story is a world in which, from birth, everyone must wear a camera over their face, making everything appear blue tinted. George sees in black and white, and consequently senses that there is a difference between himself and others.

Though his attempts to confirm this fail, the sensation grows, until in a climactic moment he accidentally commits the "sin" of viewing the world without his camera. Further investigation reveals that not only was there something wrong with his vision, but with the vision of others as well.

He tries to keep this revelation to himself, but a friend insecure over the same conflict betrays him, resulting in his death.

Plans for a Project:

Captured On Film

(All characters see in blue tinted black and white (TINTED) except George, who sees in black and white (B/W), and all characters wear still cameras over faces, unless otherwise indicated.)

VISUAL:

1. COLOR. Credits come over C.U. of wall. When credits are over, the wall opens in the middle (like an elevator). Four men, ~~doctors~~ are looking down at camera (with the elevator door wall as their center of gravity). Wall closes. Pause. Wall opens again to same scene. The men reach towards camera.

IN A HOSPITAL

2. TINTED. M.S.-From floor level, across (not down) a corridor. Going in and out of frame are various fast walking legs, wheelchairs, carts, etc. FADE OUT...

3. FADE IN... COLOR. C.U.-A circular fluorescent lamp. Slow zoom out to same four men looking down at camera. Pause. Fast zoom in on lamp.

4. SAME SETTING AS Shot #2. A still camera falls onto floor, a pair of a nurse's legs stand still. She bends down, quickly examines camera, and stands back up, camera panning up to M.S. Profile of nurse holding still camera. She resumes walking, camera panning around to follow her walking down corridor from behind, until she walks out of sight.

5. SAME SETTING AS Shot #3 (four men looking down at camera). Pan down so that corridor can be seen through the men's legs. The nurse can be seen approaching in the distance. Pan again, down to C.U. of someone's shoe. DISSOLVE...

6. TINTED. 2 SHOT- The nurse hands one of the men the still camera. He nods to the others, and then heard nurse look down.

7. COLOR. Same C.U. of shoe as in Shot #5. Quick cut to C.U. of a still camera, then cut back to shoe, this time in B/W. Pan up to SAME SETTING AS SHOT #3 (four men looking down at camera, with the addition of the nurse. Teardrops hit lens, Camera loses focus. DISSOLVE...

8. TINTED. L.S FROM ABOVE- A baby lying on his back on a blanket, crying. Slow zoom in to C.U. Freeze frame. FADE OUT...

IN A CAR

9. FADE IN... TINTED. L.S.- Three people on the front seat of a moving car; George in the middle, his father driving, and his mother to his right.

PROFILE OF

10. B/W. During conversation, camera pans to the person talking, crossing during the course of the pan the front window of the car. At one point, pan stops on front window. Zoom in on road, ending on C.U. of fast moving blacktop. A montage of still photos of images that a child might be interested in, such as a fire hydrant, an electrical outlet, a cat, a glass of milk, a door knob, or a sneaker. Montage becomes continually faster, and occasionally includes a still camera and the moving road. Montage abruptly ends on shot of front window. Quick pan to George's father.

SOUND:

1. FADE IN on excited talking, which is loud when wall is open and muffled when it is closed.

2. Normal sounds (echoing footsteps, etc.)

3. FADE IN on same excited talking in Shot #1, muffled.

4. SAME SOUNDS AS Shot #2. FADE OUT...

5. First, muffled excited talking. At first pan down, the sound of approaching footsteps in background to talking. At second pan, FADE OUT on talking, FADE IN on footsteps. They stop.

6. Presence (relative silence)

7. Presence. When it becomes B/W, a baby starts to cry.

8. Crying becomes louder, and continues even during Freeze frame.

9. Presence.

10. In background of conversation is "theme music" coming out of the car radio. When panning ends on front window, conversation FADES OUT and music becomes louder, abruptly returning to previous balance when montage ends.

CONVERSATION:

MOTHER: Did I tell you about the jiggling that glove compartment makes? It drives my nerves up the wall when I'm driving.
 FATHER: Is that what it is, the glove compartment?
 MOTHER: Yes. I spoke to a man at the Shell gas station the other day--Tuesday, I think it was--but he said there wasn't anything he could do.
 FATHER: Now isn't that ridiculous? Can't even fix a stupid glove compartment! So did you try the Sunoco station? It seems ridiculous to have to put up with it.
 MOTHER: No, I haven't gotten around to it. Who knows? Maybe it can't be fixed.
 FATHER: Well, I'll be stopping for gas soon. I'll see what can be done... My, this car certainly uses up gas fast. This is my third tank this week. And that glove compartment...
 MOTHER: It's not so serious. We could probably stop it ourselves with a piece of cloth or something. Do you have any rags in here?
 FATHER: No, we'll have to wait till we get home to try that.
 END OF CONVERSATION. WHEN MONTAGE ENDS*
 FATHER: Finally! A gas station! (Pause) Fill it up please.

VISUAL:

11. TINTED. V.L.S.- The car in a gas station, being serviced.
 FADE OUT...

IN GEORGE'S ROOM

12. TINTED. L.S.- From outside, George, about thirteen years old, looking out of a window.
 13. TINTED. L.S.- From inside, George turns around, walks across room, turns down the volume of a radio, and walks to a telephone.
 14. B/W. C.U.- A telephone on a table. The receiver is picked up.

SOUND:

11. In the background, the sound of traffic. FATHER is heard talking to gas station attendant. FADE OUT...
 12. The faint sound of the theme music. A muffled voice yells "Telephone!"
 13. Theme music, much louder. Becomes softer.

CONVERSATION:

GEORGE: I got it! Hello?
 SUSAN (as clearly as if she were in the same room): Hi, it's me, Susan.
 GEORGE: Oh, hi Susan.
 SUSAN: I called about the homework. Did you understand that math?
 GEORGE: Sure, it was simple. It took me five minutes.
 SUSAN: Wow! I spent two hours at it and I still haven't finished. Do you think you could help me?
 15. TINTED. M.S. Profile- George sitting in a chair talking on phone, with the window behind him.
 GEORGE: Alright, just a second. (stands up, leaves frame, so that the window can be fully seen, and after a pause returns with a sheet of paper.) Okay, here it is. The first one is 17. The second-
 SUSAN: 17? I got 15. How'd you do it!
 GEORGE: It was easy, really. Anyway, the second one is 45.
 16. B/W. C.U.- Paper with homework on table next to telephone.
 GEORGE: Third is 12. Fourth is 78. Fifth is-
 SUSAN: Slow down a second. Fourth is 78. Okay. GEORGE: Fifth is-
 SUSAN: You know, I really appreciate your doing this for me. I just can't seem to catch on. I tried as hard as I could but-
 GEORGE: Don't worry about it. I don't mind. The fifth one is 24.

VISUAL:

17. SAME SETTING AS Shot#15.
18. SAME SETTING AS Shot#16.
19. SAME SETTING AS Shot#15.
20. SAME SETTING AS Shot#16.
21. SAME SETTING AS Shot#15.
22. ~~V.SAME~~ SETTING AS Shot#14.

CONVERSATION:

SUSAN: Well, thanks again.
GEORGE: Oh, it wasn't that much.
SUSAN: I don't know what I would have done. Well, see you.
GEORGE: See you. (phone is hung up) DISSOLVE...

23. TINTED. SAME SETTING AS Shot#12. After a while George comes to window and looks downward. FADE OUT...

IN A CLASSROOM

24. FADE IN... TINTED. M.S.- George standing up. He says "Here" and sits down out of frame, leaving an out of focus shot of students that were behind him sitting at their desks. They come in focus. Slow zoom out begins. All of the students are facing forward and rapidly snapping pictures. Zoom out stops at V.L.S. of all of the students.

25. B/W. L.S.- Teacher, with her back turned, writing on blackboard. She suddenly begins a geography lesson, using a chart, with the transition being hardly noticeable.

26. TINTED. M.S. Profile- George looking down at desk. He looks up, snaps a picture, with zoom in to C.U.

27. SAME SETTING AS Shot#25. Fast zoom in to M.S. Freeze frame. DISSOLVE...

28. B/W. SLOW MOTION, M.S.- Several 360 degree pans around classroom, mostly of students busily snapping pictures. Occasionally a student stands up, so that head is out of frame.

29. B/W. L.S.- A freeze frame of teacher (in the same pose as in earlier freeze frame). Suddenly she walks straight to door and leaves. Shortly a crowd of students mob the door, until they have all left. FADE OUT...

WALKING HOME FROM SCHOOL

30. TINTED. 2 SHOT- George and Susan walking home from school. They walk with their faces down.

CONVERSATION:

George: So, what are you doing this afternoon?
Susan: I thought I would do the homework. Can you help me?
George: Well, actually, I've some other work to do.
Susan: What do you mean?
George: It's my camera. I think there's something wrong with the color. (Quick C.U.)
Susan: Really? Couldn't it just be the film?
George: No...
Susan: Are you sure you're in focus?
George: Positive. (Pause. Susan suddenly stops walking, shortly followed by George)
Susan (pointing): Do you see that tree?
George: Uh huh.
Susan: And that house?
George: Of course.
Susan: Are they the same color? (Quick cut to a shot of a house and a shot of a tree)
George: Yea, pretty much. I'd say the tree is a slightly darker shade of green. (they start walking again.)
Susan: You haven't anything to worry about.
George: I don't know. I think I'll check it out myself anyway.
Susan: All right, if you really think so. FADE OUT...

SOUND:

17. GEORGE: The sixth one is 56.
18. The seventh one is 59.
19. The eighth one is 4.
20. The ninth one is 41.
21. And the tenth one is 88. Well, that's it.

23. Theme music can be heard faintly.

24. Normal classroom sounds of a teacher taking attendance. Students stand up and say "Here" when their name is called.

25. Normal classroom sounds

26. The teacher's talking becomes louder.

27. Her talking continues, but softer.

28. The teacher and occasionally a student can be heard talking behind theme music.

29. Bell rings until end of frame.

GEORGE'S DARKROOM

VISUAL:

31. FADE IN... B/W. From above- A blank sheet of paper in a basin of chemicals fades into a photograph of a camera. A hand reaches for it.
 32. TINTED. L.S.- From opposite side of table, George is busily developing pictures and hanging them on a line to dry.
 33. B/W. From above- table surface. His hands examine a photo with a magnifying glass
 34. TINTED. L.S. From behind and below George. He opens a desk drawer attached to table and places a stack of photos in it. Zoom in as he closes it. Freeze frame on C.U. of his hand on drawer handle. FADE OUT...

IN A CLASSROOM

35. FADE IN... B/W. L.S.- Classroom door. Teacher walks in, camera follows her to the same place she was in earlier scene. Freeze frame.
 36. TINTED. Exact reverse order of Shot #24, starting on V.L.S. of class, ending on M.C.U. of George at desk. He lunges at camera.
 37. B/W. Very rapid montage, C.U. of different purses hanging on different chairs, and different wallets in different back pockets. Ends abruptly.
 38. B/W. C.U.- A hand extracting a photograph from a purse.
 39. TINTED. M.S.- Legs walking towards camera. FADE OUT...

GEORGE'S DARKROOM

40. FADE IN... TINTED. L.S.- The darkroom door from the inside. It bursts open and George rushes in towards camera, seating himself by table at Profile to camera. He thrusts a pile of photos on the table and takes out those from the drawer.
 41. SAME SETTING AS Shot #33. He frantically examines the photos with magnifying glass.
 42. SAME SETTING AS Shot #32, although slightly lower (from table level.) George looks straight at camera and slams fist down on table in front of camera so that it is only thing visible. FADE OUT...

43. FADE IN... GEORGE WALKING DOWN A STREET

43. FADE IN... TINTED. L.S.- George walking down a street. Zoom in to C.U. of his feet.
 44. B/W. Freeze frame montage of every single image in film, in chronological order. Occasionally interrupted by TINTED C.U. of a still camera, matched by clicking sound, and also interrupted by SAME SETTING AS Shot #43 (C.U.), with feet walking progressively faster. At end of montage, M.S. of legs running full speed. They trip and fall out of frame.
 45. TINTED. M.S. Profile from above- George lying face down on sidewalk. He lifts up face, and for the first time has no camera over it. He stands up, so that only legs are in frame, and walks out of frame.
 46. COLOR. L.S.- a still camera lying on sidewalk. We approach it. Hands reach out and pick it up.
 47. TINTED. M.C.U. from below- George about to put the still camera back on face. Suddenly he stops and stares at it, astounded. Zoom in to E.C.U. He looks up, smiling.
 48. COLOR. L.S.- Pan of the area: trees, sky, buildings, cars, etc.
 49. TINTED. E.C.U.- George looking up, smiling.
 50. SAME SETTING AS Shot #48, panning so fast everything becomes a colorful blur. Stops on a young couple walking down the sidewalk towards camera. Pan down to the still camera in (George's) hands.

SOUND:

31. Normal sounds, with theme music in background.
 32. SAME SOUNDS AS Shot #31.
 33. SAME SOUNDS AS Shot #31.
 34. SAME SOUNDS AS Shot #31. On freeze frame, a school bell replaces other sounds.
 35. Bell continues ringing until freeze frame, when teacher's voice replaces it.
 36. Normal classroom sounds of teacher talking.
 37. Theme music.
 38. Teacher talking loudly.
 39. School bell ringing.
 40. Theme music, loud.
 41. SAME SOUNDS AS Shot #40.
 42. SAME SOUNDS AS Shot #40.
 43. Theme music in background of normal sounds.
 44. SAME SOUNDS AS Shot #40.
 45. Normal sounds.
 46. Theme music, soft.
 46. SAME SOUNDS AS Shot #46.
 47. SAME SOUNDS AS SHOT #43.
 49. SAME SOUNDS AS Shot #43.
 50. SAME SOUNDS AS Shot #43. Music stops when young couple is spotted.

VISUAL:

51. TINTED. L.S. From above- George walking down sidewalk towards camera. He walks out of frame under camera, and the young couple comes into sight. FADE OUT...

GEORGE'S DARKROOM

52. FADE IN... B/W. C.U.- A doorknob. A (George's) hand turns it, opening door to the darkroom. We walk in and sit down at table, looking down at basin of chemicals. Quick cut to C.U. of a still camera, then back to basin of chemicals, this time in COLOR.

53. TINTED. M.S. Profile- George looks down and places his still camera on table, then lifts his head up.

54. COLOR. L.S.- 360 degree pan around darkroom.

55. TINTED. M.C.U. Profile- George (still without the still camera over his face) smiles.

56. SAME SETTING AS Shot #34. George takes photos out of drawer and places them on desk.

57. SAME SETTING AS SHOT #55. He looks down.

58. SAME SETTING AS Shot #33. COLOR. A B/W photograph. Pan to a TINTED photograph next to it. Cut back and forth between the two rapidly.

59. TINTED. L.S. Profile- Still without his still camera over face, he slowly looks up from table. Zoom in to E.C.U. as a look of inner delight and determination comes over him. FADE OUT...

WALKING HOME FROM SCHOOL

60. FADE IN... TINTED. 2 SHOT- George and Susan walking home from school, from behind them.

SOUND:

51. Normal sounds.

52. THEME Music.

53. SAME SOUNDS AS IN Shot #52.

54. SAME SOUNDS AS Shot #52.

55. SAME SOUNDS AS Shot #52.

56. SAME SOUNDS AS Shot #52.

57. SAME SOUNDS AS Shot #52.

58. Silence.

59. Silence.

CONVERSATION:

SUSAN: Are you going to Bill's party tonight?

GEORGE: Uh huh... Why weren't you in school these last two months?

SUSAN: My uh, my camera needed some fixing.

GEORGE: What do you mean?

SUSAN: It was broken.

61. SAME SETTING AS Shot #30.

GEORGE: Wow, that's too bad...

SUSAN: I just got out of the hospital yesterday.

GEORGE: That's too bad...

SUSAN: But it's all fixed now. It's as good as new.

GEORGE: Uh huh.

SUSAN: Really, I can't even tell the difference-

GEORGE: No, I believe you... Say while it was broken, how did things appear to you? What did everything look like?

SUSAN: What do you mean?

GEORGE: Well, I mean, if it was broken then you weren't wearing it, right?

SUSAN: Are you serious? They bandaged my eyes up right away. You don't think I'd walk around without a camera over my face, do you?

GEORGE: Well, I thought at least for the first few minutes before you got to the hospital.

SUSAN: Don't you know how dangerous it is to have your eyes open without your camera on?

No, I never saw a thing without my camera on... FADE OUT...

GEORGE'S DARKROOM

62. FADE IN... SAME SETTING AS Shot #42. George has no camera over his face. Camera parts lie disassembled all over table, and George is using a screwdriver to re-assemble it.

63. TINTED. E.C.U. Profile, George looking down, absorbed in his work.

64. SAME SETTING AS Shot #42. The still camera is in one piece. He lifts it to his face. Quickcut to L.S. COLOR of the darkroom, returning back to SAME SETTING AS Shot #42, with George with

62. Theme music, soft.

63. Theme music, loud.

64. SAME SOUND AS Shot #63

VISUAL:SOUND:

his still camera over face. He takes the camera off, Quick cut to the same L.S. COLOR shot of the darkroom, returning to SAME SETTING AS Shot #42, with George without camera over face.

FADE OUT... BILL'S PARTY

65. FADE IN... TINTED. Freeze frame montage of a party, very rapid and slightly "psychedelic" looking.

66. TINTED. 2 SHOT-George and Susan with glasses in hands, other people can be seen in background.

CONVERSATION:

GEORGE: How soon do you think we'll be eating?

SUSAN: I don't know. Ah, but at least there are plenty of these (a waitress comes by with a tray of snacks) Thank you very much.

GEORGE: Thank you... So, you say your camera is completely fixed?

SUSAN: Completely.

GEORGE: There! Now that's what I like! (a waitress comes by with a tray of drinks).

SUSAN: You don't believe me, do you?

GEORGE: About what?

SUSAN: My camera.

GEORGE: Of course I believe you. Why shouldn't I?

SUSAN: Oh, everyone says that, but I can tell...

GEORGE: Really. My word of honor.

SUSAN: In that case, you wouldn't mind switching cameras.

GEORGE: Now come on, we couldn't do that.

SUSAN: I knew it!

GEORGE: But I believe you! You don't have to prove it!

SUSAN: You'll see. (She takes off her camera with her eyes closed, shoves it into George's hands, snatches his away and puts it to her face. George stares dumbfounded at her, waiting for her reaction. Her camera remains in his hands. He drops his drink.)

67. TINTED. M.S.-Susan looking all around.

68. COLOR. L.S.-Jerky pan of party, zooming in and out. Pan stops on stable M.C.U. of George looking at camera.

69. TINTED. SAME SETTING AS Shot #66. Susan re-exchanges cameras, but George doesn't bother to put his to his face. He just stares at Susan, who rushes out of frame. Freeze frame.

70. COLOR. L.S.-360 degree pan of everyone at party looking at camera. They all start to walk slowly towards camera, taking pictures. Pan is occasionally interrupted by TINTED Freeze frame of George in different positions. At one point these freeze frames become a rapid montage, with George becoming more and more alarmed and slightly closer. After montage, pan around shows everyone from below, no longer walking. Everyone is anxiously taking pictures, standing over camera (SIMILAR TO SHOTS OF FOUR DOCTORS AT BEGINNING OF FILM).

71. TINTED. L.S. From above-George suddenly falls down, with everyone gathered around him, and flings away his camera. The crowd immediately rushes out of frame in direction of his camera. Slow zoom in on George, who is dead, to C.U. freeze frame. FADE OUT...

72. FADE IN... L.S. From above-The crowd approaches the still camera, smashed up, and gathers around it. Susan steps forward, picks up camera in her hands, looking upward at (MOVIE) camera, says sadly, "He's dead!"

65. SAME SOUND AS Shot #63.

67. Susan frantically yells "It's broken! It's broken!"
68. Theme music, loud.

69. Normal sounds with then theme music in background. Sound of a camera clicking at freeze frame.

70. Theme music, loud. Constant camera clicking in the background. Clicks are suddenly replaced by gun shots.

71. Music is abruptly interrupted by the crash of the camera. The crowd can suddenly be heard talking excitedly. FADE OUT...
72. FADE IN to normal sounds.